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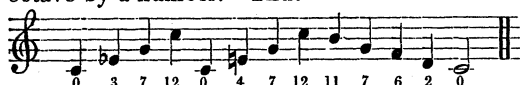
## THE MUSICAL TIMES,

And Singing Class Circular.

JUNE 1st, 1848.

## A FEW WORDS ON SOLMIZATION.

WE have had several letters from friends in reference to what they consider the proper way of adapting the well-known syllables, do, re, mi, fa, &c. to vocal exercises. The opinions are about equal as to whether Do should remain as the permanent representative of C, or whether it should be considered as representing the key-note of the major scale irrespective of pitch. To the latter opinion we decidedly adhere ourselves, because we have generally found the firmest sight readers to be those who have studied upon this method, which is prevalent in Lancashire and the west country of Yorkshire, and in these counties good chorus singers especially abound. On the contrary, we have seldom found the adherents to the fixed system are to be trusted out of the key of C. An esteemed correspondent has suggested that the distances might be taught by numbers to represent the intervals, making the key-note 0, and calling each of the twelve intervals of the octave by a number. Thus---



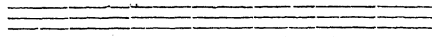
We have pleasure in recording his method, because it may serve to impress these necessary distances on the minds of some students; but our objection to numbers being thus used, is that the intervals are already distinguished by the names of thirds, fourths, fifths, &c. in the study of thorough-bass, and these differing from those he has adopted are likely to lead to confusion. All these methods of artificial memory will, however, be found of little use, unless the student gets the habit of considering what is the real distance he is going to take; but should he have been accustomed in his exercises to the musical distance, it will not matter much the syllable that he associates with it, and he will sing the melody in his book firmly, even if by an error it be discordant with his neighbour's. We have heard this most boldly done at rehearsals, but principally by Do for the key-note pupils.

A CONCISE EXPLANATION  
OF THE  
GREGORIAN NOTE,  
COMPILED FROM VARIOUS AUTHORITIES  
BY J. ALFRED NOVELLO.

Gregorian Psalmody is the chaunt or music to which the Psalms of David and the Canticles have been sung from the foundation of the Christian Church, and which at a latter period was classified and arranged by Pope Gregory the Great, in his Antiphonarium, and which

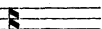
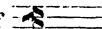
has continued to be used in the celebration of the different services of the Catholic Church unto the present day.

The Gregorian note is usually placed upon or between a staff\* of four lines.



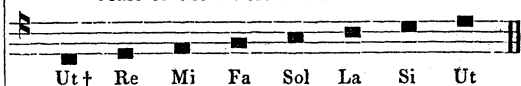
Three kinds of notes are commonly used. The note with a tail ■ is always sung slower than that without ■ and the lozenge or diamond ♦ is the shortest, and is used to indicate the short syllable in the Latin. They are not respectively of half the duration of the former, as is the case with modern notes, but they serve to shew the pitch at which each syllable of the Latin should be recited. There are other shaped notes, but the above are thought to be sufficient.

The two Gregorian Cleffs are denominated the

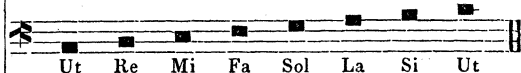
UT Cleff  and the FA Cleff 

the former corresponding with the modern Tenor Cleff, and the latter answering to the Bass Cleff. It will be perceived that they are used on various lines, and always give their name to the line on which they are placed.

Scale of the Ut cleff on the 4th line.



Scale of the Fa cleff on the 3rd line.



## THE GREGORIAN SCALE

is natural, and suffers no change, with the exception of a flat upon the seventh occasionally, which is on the syllable SI, but when flat it is denominated by chanters ZA instead.

The modern Tonal Scales (major and minor) consist of eight INTERVALS, six of them being whole tones, and the other two semitones.

In the Gregorian scale from MI to FA is the semitone in the first tetrachord, and from SI to the second UT (or octave) is the second.

In the modern Tonal Scales of major and minor, these semitones have in each their fixed position, whether the key note be C, D, E, or any other note; but in the Gregorian Scale these semitones do not maintain one relative position to the key note, as in the modern Tonal Scales. From MI to Fa is always a semitone, but then it is not always between the 3rd and 4th of the key note. The key note in the Gregorian Scale is not governed by the position of the semitones.

The eight Ecclesiastical Tones (or more properly MODES) are regulated in their descant by two sounds,

\* The reader is supposed to have a knowledge of modern notation, and therefore the technical terms of music are used without explanation.

† For the origin of these syllables see *Musical Times*, No. 48, Vol. II., page 199.